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SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM

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Publications of the United States National Museum

The scholarly publications of the United States National Museum include two series, *Proceedings of the United States National Museum* and *United States National Museum Bulletin.*

In these series are published original articles and monographs dealing with the collections and work of the Museum and setting forth newly acquired facts in the fields of Anthropology, Biology, Geology, History, and Technology. Copies of each publication are distributed to libraries and scientific organizations and to specialists and others interested in the different subjects.

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Remington Kellogg,
Director, United States National Museum

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Childe Hassam

The LITHOGRAPHS of *Childe Hassam* a catalog

FULLER GRIFFITH

Associate Curator of Graphic Arts

MUSEUM OF HISTORY AND TECHNOLOGY

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In addition, I am grateful to the late Henry Kleemann, who provided clues to the location of several unique examples of the artist's work and biographical information about Hassam, whom he knew personally; and to George C. Miller, of New York City, for other information about Hassam's prints.

Finally, to Jacob Kainen, curator of the division of graphic arts, and P. W. Bishop, head curator of the department of arts and manufactures, United States National Museum, I am indebted for generous criticism and suggestions.

The LITHOGRAPHS *of* CHILDE HASSAM

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Introduction

As an artist, Childe Hassam (1859–1935) needs no introduction, but it is not widely known that he was one of the leaders in the revival of lithography as an art medium in America.

This movement is usually associated with the names of Arthur B. Davies, Bolton Brown, George Bellows, Albert Sterner, and Joseph Pennell, and it remains a mystery why Hassam's contributions, which are indeed important, have so far been neglected by the catalogers.

The lithographs of his contemporaries Davies, Pennell, and Bellows are well known and have been fully cataloged, but during the more than four decades that have elapsed since Hassam produced his last lithograph (1918) no separate study of his prints has appeared. In fact, although his work in other media has been fully described, these are scarcely mentioned in bio-

graphical or critical studies. The by-passing of a group of prints that are to be found in many public collections throughout the United States cannot be attributed to Hassam's obscurity. He was a prominent academician. In his lifetime he won probably more awards than any other American artist of his period. This is the first descriptive catalog of Hassam's lithographs.

Frederick Childe Hassam (pronounced Has'sam, the last name is a corruption of the old English name of Horsham) was born in Boston on October 17, 1859. He was the son of a prosperous Boston merchant and avid antiquarian, among whose sizable collection of antiques he spent his early youth. His formal art training began in Boston under I. M. Gaugengigl. After working for a short period as an illustrator and painter, he continued his studies at the Academie Julian in Paris under Boulanger and Lefebvre until 1883. During his five years in France, Hassam was unquestionably influenced by the prismatic dissolutions of Monet, an influence that was to make him one of the leading exponents of American impressionism, or "luminism," as it was termed in this country.

On his return from Europe, Hassam continued to work both as a painter and an illustrator. To the readers of such periodicals as *Babyland*, *Wide Awake*, *Saint Nicholas*, *Harper's*, *Scribner's*, and *The Century*, he became as well-known as to gallery-goers. In 1898 he helped to found and was a member of "The Ten," a group of rebels, composed of such artists as Dewing, Twachtman, Tarbell, J. A. Weir, Metcalf, Reid, Benson, J. R. DeCamp, and E. E. Simmons, who opposed the conservative traditions of the American Academy.

It was toward the end of his career, after Hassam had established an international reputation as a painter, that he began to produce, during 1917 and 1918, some

45 lithographs for the most part executed in a broad manner.

As the result of the limited market for lithographic prints in the 1920's this work, all of which was printed by George C. Miller of New York City, realized only negligible sales between 1920 and 1934. In the latter year Kleemann Galleries became sole publishers of Hassam's lithographs. Henry Kleemann, in a preface to the price list he issued in that year stated that these were typical of Hassam's New York and New England scenes, and he invoked the artist's well-publicized reputation as an impressionist:

> . . . witness his well known superb etchings and paintings, of Long Island, the New England countryside, of New York and of many figure subjects. You will find this same typical subject matter represented in his lithographic work.

Despite Hassam's popularity, the lithographs failed commercially, and at the request of the artist's widow in 1940, the remaining prints were distributed among public collections throughout the country.

Hassam's lithographs contain, in addition to elements of impressionism,[1] some qualities allied to expressionism, two art movements whose aims were essentially in opposition. Most of his landscape lithographs were completed out-of-doors, and Hassam developed, as did the impressionists, a technique of rough notation for simplifying and achieving rapidly the effects of

[1] French impressionism, primarily a painting movement with almost no representation in sculpture, heightened the key of the Barbizon school palette, as used by Millet and Rousseau, in order to achieve intensified atmospheric qualities, and often allowed the eye itself to mix the colors after they were applied. German expressionism, which placed heavy emphasis on the print media, derived much of its energy not only from medieval art and 15th-century woodcuts, but from the primitive and folk arts, while these were still only the concern of the professional ethnologist. African wood carving, with its powerful simplification of form, was a particular inspiration for the expressionists.

detail without actually rendering them. This can be seen especially in *Afternoon Shadows* (no. 42). Stylistically his prints reveal the heavy influence of Whistler, whom he admired. His lithograph *Virginia* (no. 10) shows strong resemblances in composition to Whistler's etching *Annie Seated;* his *The Spar Shop, Gloucester* (no. 23) shows similar affinity with Whistler's *Wheelright.* Yet as an impressionist Hassam was unable, temperamentally, to accept the soft looseness and sensuality associated with Monet and Renoir. In draughtsmanship his lithographs are more akin to expressionism than to the diaphanous nuances of impressionism.

In certain of the lithographs such as *French Cruiser* (no. 13) he emphasized form and minimized attention to surface phenomena and the study of light, and in such prints he came close to German expressionism, a movement to which he voiced violent antipathy. Other lithographs reveal Hassam's use of crayon and tusche in powerful staccato strokes and bold slashes to produce vibrant patterning. Indeed, *Broad Curtain* (no. 29), *The Lithographer* (no. 9), *Storm King* (no. 45), and *Nude* (no. 38) show none of the impressionists' concern for atmospheric conditions or lighting, but reveal rather the flat, shadowless, monumental patterns of expressionism.

Storm King, a heavy, somber, introspective treatment of the well-known stretch of the Hudson River near West Point, achieves its strength through lithotint washes laid on the stone in rude strokes like those of a painter. The water is represented by the stark white of the paper, an area intercepted only by the suggestion of a ship. Adjacent to this white area the rich, black mountain masses form a middle ground over which loom washes of grey storm clouds executed in nervous, erratic strokes of tusche.

In its range and depth of expression it is strikingly modern, even in comparison with prints by present-day abstractionists. Viewed apart from the other lithographs, *Storm King* would not be recognized immediately as the work of Childe Hassam; in conception and outlook it is more concerned with style and handling than with choice of pictorial content, with the 20th rather than the 19th century.

The personal world of expressionism is also strongly evidenced in *French Cruiser*. *Stone Fences*, *Land of Nod* (no. 18) bears a striking resemblance to Erich Heckel's expressionist drypoint *Fjord Landscape*,[2] executed in 1924, a style also in evidence to a lesser degree in such prints as *The Lithographer*, *The Little School House*, *Land of Nod* (no. 19), *Thunderstorm* (no. 26), and *The Wild Cherry Tree* (no. 37).

Finally, another quality, although not so apparent, colors the fabric of Hassam's work in all media, a curious, indefinable archaism that echoes older civilizations and primitive forms. Such treatment in modified form can best be seen in the stiffness of the figures in the lithographs *Virginia* and *The Wild Cherry Tree*, and it also manifests itself in the faint smile on the woman's lips in *Red Cross Nurse*, an expression often associated with archaic Greek sculpture. This quality also appears in the figures in Hassam's etchings *Mary Mullane*, *Girl in a Modern Gown*, and the timeless Apollo-like treatment of the face in his etched portrait of Helen Burke.

Without exception all previous studies of Hassam have regarded him as an impressionist and his reputation has now been solidly established in this tradition. Among those who have so regarded him are such

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[2] Illustration 43 in Carl Zigrosser, *The Expressionists*, (New York, 1957).

writers and critics as Royal Cortissoz, Ernest Haskell, Walter Pach, and Frank Weitenkampf.

Says A. E. Gallatin[3]:

> Mr. Hassam is not only the greatest exponent in America of the teachings of Impressionism, possessed of a very sensitive color vision, but his work, executed in black and white, is also very distinguished. . . .

and Oliver W. Larkin[4] remarked that—

> . . . when *Crumbling Idols* [Hamlin Garland's novel championing Impressionism in America] appeared, Twatchtman had become the Monet of the icebound Hudson, and Hassam the Sisley of Madison Avenue in the Spring.

Yet among Hassam's lithographs, only a half dozen—*Afternoon Shadows* (no. 42), *Camouflage* (no. 8), *Colonial Church, Gloucester* (no. 41), *Haskell Street* (no. 25), *Inner Harbor* (no. 16), and *Plum Street, Gloucester* (no. 28)—are clearly and unequivocally impressionistic. A similar number, previously mentioned, are equally in the expressionist tradition, and the bulk of the remainder combine elements of both styles.

It will be recalled that the lithographs were the product of the mature years of Hassam's career and it is interesting to observe that the experimentation, if such it was, did not enter to the same extent into his paintings and etchings of the same period.

Although these lithographs have been unwarrantably neglected, they probably constitute Hassam's most original body of work.

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[3] Royal Cortissoz and others, "Childe Hassam and His Prints," *Prints* (October 1935), vol. 6, no. 1, p. 5.

[4] *Art and Life in America* (New York: Rinehart & Co., Inc., 1949), p. 304.

Catalog

The majority of the lithographs were drawn on transfer paper and transferred both to zinc plates and stones. Only the lithotints, numbered 5, 9, 13, 29, and 45, were done directly on stone. The majority were printed on China paper although other kinds, including pages from old books, were used.

The lithographs are arranged in their apparent order of execution, as indicated by the date on the print. Under dimensions, which are of the printed areas only, height precedes width, as usual, but fractions of an inch are given to the right of the decimal in sixteenths rather than hundredths of an inch. The dimensions are followed by the size of the edition, after which all inscriptions, ciphers, and signatures are given and

located. Kleemann's numbers, based on his price list of 1934, are included.

In addition to the Smithsonian's United States National Museum (USNM) and National Gallery of Art (NGA), the permanent collections of other public and private institutions in which Hassam's lithographs can be found, all in the United States with the exception of the Bezalel National Museum, Jerusalem, are identified by the abbreviations set forth below:

AGAA	Addison Gallery of American Art: Philips Academy, Andover, Mass.
AAG	Albright Art Gallery: Buffalo Fine Arts Academy, Buffalo, N.Y.
ACDFA	Amherst College Department of Fine Arts: Mead Art Building, Amherst, Mass.
AAII	Art Association of Indianapolis, Indiana: The John Herron Art Institute, Museum, Indianapolis, Ind.
AMFA	Atkins, Mary, Museum of Fine Arts: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo.
AAA	Atlanta Art Association Galleries: Atlanta, Ga.
BSTC	Ball State Teachers College: Muncie, Ind.
BMA	Baltimore Museum of Art: Baltimore, Md.
BNM	Bezalel National Museum: Jerusalem, Israel.
BPL	Boston Public Library: Boston, Mass.
BCM	Bowdoin College Museum of Fine Arts: Walker Art Building, Brunswick, Maine
BM	Brooklyn Museum: Brooklyn, N.Y.
BMAG	Brooks Memorial Art Gallery: Memphis, Tenn.
BIAA	Butler Institute of American Art: Youngstown, Ohio.
CI	Carnegie Institute, Department of Fine Arts: Pittsburgh, Pa.
CAM	Cincinnati Art Museum: Cincinnati, Ohio.
CAMSL	City Art Museum of St. Louis: St. Louis, Mo.
CMA	Cleveland Museum of Art: Cleveland, Ohio.
CUM	Cooper Union Museum: New York, N.Y.
CGA	Corcoran Gallery of Art: Washington, D.C.
DDAA	Dartmouth Department of Art and Archeology: Hanover, N.H.

DAC	Davison Art Center: Wesleyan University, Middletown, Conn.
DAI	Dayton Art Institute: Dayton, Ohio.
DIA	Detroit Institute of Arts: Detroit, Mich.
FAGSD	Fine Arts Gallery of San Diego: San Diego, Calif.
FAM	Fogg Art Museum: Harvard University, Cambridge, Mass.
FWAC	Forth Worth Art Center: Fort Worth, Tex.
HAA	Honolulu Academy of Arts: Honolulu, Hawaii.
LC	Library of Congress: Washington, D.C.
LACM	Los Angeles County Museum: Los Angeles, Calif.
MMA	Metropolitan Museum of Art: New York, N.Y.
MAC	Milwaukee Art Center: Milwaukee, Wis.
MIA	Minneapolis Institute of Arts: Minneapolis, Minn.
MAM	Montclair Art Museum: Montclair, N.J.
MFA	Museum of Fine Arts: Boston, Mass.
MFAH	Museum of Fine Arts of Houston: Houston, Tex.
NM	Newark Museum: Newark, N.J.
NYPL	New York Public Library: New York, N.Y.
PAFA	Pennsylvania Academy of the Fine Arts: Philadelphia, Pa.
PMA	Philadelphia Museum of Art: Philadelphia, Pa.
PAM	Portland Art Museum: Portland, Oreg.
SFMA	San Francisco Museum of Art: San Francisco, Calif.
SJPM	[San Joaquin] Pioneer Museum and Haggin Art Galleries: San Joaquin, Calif.
SCMA	Smith College Museum of Art: Northampton, Mass.
JBSAM	Speed, J. B., Art Museum: Louisville, Ky.
SMFA	[Springfield] Museum of Fine Arts: Springfield, Mass.
TA	Telfair Academy of Arts and Sciences, Inc.: Savannah, Ga.
TMA	Toledo Museum of Art: Toledo, Ohio.
UNAG	University of Nebraska Art Galleries: Lincoln, Nebr.
VMFA	Virginia Museum of Fine Arts: Richmond, Va.
WA	Wadsworth Atheneum: Hartford, Conn.
WCMFA	Washington County Museum of Fine Arts: Hagerstown, Md.
WMA	Andrew Dickson White Museum of Art: Cornell University, Ithaca, N.Y.
WAM	Worcester Art Museum: Worcester, Mass.
YUAG	Yale University Art Gallery: New Haven, Conn.

1. *North River.* [Kleemann 27]

11.9 x 10.15 inches.
Edition: 95.
Signed: "Childe Hassam 1917" in LR. Pencil cipher LR.

SMITHSONIAN (USNM)

AGAA, AAG, ACDFA, AAII, AMFA, AAA, BCM, BIAA, BMA, CI, CAM, CAMSL, CGA, DAI, FAGSD, FWAC, LC, MAC, MAM, MFAH, NM, NYPL, PAFA, PMA, PAM, SFMA, SCMA, JBSAM, SMFA, TA, TMA, VMFA, WA, WAM, YUAG.

2. *New York Bouquet.* [Kleemann 23]

11 x 6.4 inches.
Edition: 93.
Signed: "Childe Hassam Nov. 14, 1917" in LL. Pencil cipher LL.

SMITHSONIAN (USNM)

AGAA, AAG, ACDFA, AAII, AMFA, AAA, BCM, BMA, BIAA, CI, CAM, CAMSL, CMA, CGA, DAI, FAGSD, FWAC, LC, MAC, MAM, MFA, NM, NYPL, PAFA, PMA, PAM, SFMA, SCMA, JBSAM, SMFA, TA, TMA, VMFA, WA, WAM, YUAG,

3. *Portrait of Joseph Pennell.* [Kleemann 31]

15.4 x 11.3 inches.
Edition: 83.
Signed: "Nov. ? 1917," in LR. Pencil cipher BC. Highlights added by scraping.

SMITHSONIAN (USNM)

AGAA, AAG, AAII, AMFA, AAA, BCM, BIAA, CI, CAM, CAMSL, CMA, CUM, CGA, DAI, DIA, FAGSD, FWAC, HAA, LC, MMA, MAC, MAM, MFA, MIA, NYPL, PAFA, PMA, PAM, SFMA, SCMA, JBSAM, SMFA, TA, TMA, VMFA, WAM, WMA, YUAG.

4. *St. Thomas, New York.* [Kleemann 35]

10.12 x 8.2 inches.
Edition: 62.
Signed: "[Cipher] 1918," in LL. Pencil cipher LR.

SMITHSONIAN (USNM)

AGAA, AAG, AMFA, AAA, BCM, BSTC, BNM, BMA, BIAA, CI, CAM, CMA, CUM, DAI, DIA, FAGSD, FWAC, HAA, LC, MMA, MAM, MFAH, MIA, NYPL, PAFA, SFMA, JBSAM, SCMA, SMFA, TA, VMFA, WAM, YUAG.

5. *Lafayette Street.* [Kleemann 18]

14.6 x 11 inches.
Edition: 59.
Signed: "Childe Hassam 1918" in LR. Pencil cipher LR.
Crayon & lithotint.

SMITHSONIAN (USNM, NGA)

AAG, AMFA, AAA, BCM, BSTC, BMA, BIAA, CI, CAM, CAMSL, CUM, CGA, DAI, DIA, FAGSD, FWAC, HAA, MMA, MAM, MFA, MFAH, MIA, NYPL, PAFA, PMA, SCMA, JBSAM, SMFA, TA, TMA, VMFA, WAM, YUAG.

6. *Mrs. Hassam Knitting (large).* [Kleemann 15]

12.6 x 8.12 inches.
Edition: 60.
Signed: 1918.

SMITHSONIAN (USNM)

AAG, AMFA, AAA, BCM, BSTC, BMA, BIAA, CI, CAM, CGA, DAI, DIA, FAGSD, FWAC, HAA, LC, MAM, MFA, MIA, NYPL, PAFA, SJPM, JBSAM, VMFA, WAM, YUAG.

7. *Mrs. Hassam Knitting (small).* [Kleemann 16]

9.14 x 6.2 inches.
Edition: 9.
Signed: "To the soldiers and sailors Childe Hassam March 1918" at bottom center. Pencil cipher LR.

DAI, HAA.

8. *Camouflage.* [Kleemann 6]

6.9 x 11 inches.
Edition: 54.
Signed: "Childe Hassam April 18, 1918 . . arrested for this" in LR. Pencil cipher LR.

SMITHSONIAN (USNM)
BMA, BPL, CI, CAMSL, CMA, CGA, DIA, LC, NYPL, PAFA, PMA, SFMA, TMA, WAM, YUAG.

9. *The Lithographer.* [Kleemann 21]

13.8 x 11.4 inches.
Lithotint.
Edition: 31.
Signed: "Childe Hassam April 22, 1918" (in reverse) in LL. Pencil cipher LR.

SMITHSONIAN (USNM)
BMA, CI, CAMSL, CGA, LC, NYPL, PAFA, WAM, YUAG.

10. *Virginia.* [Kleemann 43]

12.3 x 11.6 inches.
Edition: 44.
Signed: "April 23 [cipher] 1918 Virginia 11," in LL. Pencil cipher LR.

SMITHSONIAN (USNM)
AGAA, AAG, AAII, BMA, BMAG, CI, CAM, CAMSL, CMA, CGA, DIA, FAGSD, HAA, LC, MA, MIA, NYPL, PAFA, PMA, PAA, SFMA, SCMA, TA, TMA, WAM, YUAG.

11. *New York Sky Line, Dark Buildings.*

[Kleemann 25]

7.14 x 13.12 inches.
Edition: 52.
Signed: "Childe Hassam 1918" in LL. Pencil cipher LR.

SMITHSONIAN (USNM)

AAG, AMFA, AAA, BCM, BSTC, BIAA, CI, CAMSL, CUM, CGA, DAI, FWAC, LC, MAM, MFAH, NYPL, PAFA, PMA, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

12. *New York Sky Line, Light Buildings.*

[Kleemann 24]

8.12 x 13.11 inches.
Edition: 57.
Signed: "Childe Hassam N.Y. April 27th 1918" in LL. Pencil cipher LR.

SMITHSONIAN (USNM)

AAG, AMFA, AAA, BCM, CI, CAMSL, CUM, CGA, DAI, FWAC, LC, MAM, MFA, NYPL, PAFA, PMA, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

13. *The French Cruiser.* [Kleemann 13]

8.8 x 12.15 inches.
Edition: 54.
Signed: "Childe Hassam May 18? 1918" in LR. Pencil cipher LR.
Lithotint.

SMITHSONIAN (USNM)

AAG, AAII, BMA, CI, CAMSL, CMA, CUM, DIA, FAGSD, LC, MMA, MAC, NYPL, PAFA, PMA, PAM, SFMA, SCMA, TA, TMA, WAM, YUAG.

14. *Deshabille.* [Kleemann 9]

12 x 8.14 inches.
Edition: 56.
Signed: "Muse . . Childe Hassam June 18th 1918" in LRC. Pencil cipher LR.

SMITHSONIAN (USNM)

AAG, AMFA, AAA, BCM, BSTC, BMA, BIAA, CI, CAM, CAMSL, CMA, CUM, CGA, DAI, DIA, FAGSD, FWAC, HAA, LC, MAM, MFA, MIA, PAFA, PMA, SFMA, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

15. *On The Ways.* [Kleemann 30]

6.12 x 13.3 inches.
Signed: "Childe Hassam 1918," in LL. Pencil cipher LR.
Crayon on paper; transfer to stone.

SMITHSONIAN (USNM)

CI, CAMSL, LC, NYPL, PAFA, WAM, YUAG.

16. *Inner Harbor.* [Kleemann 17]

7.9 x 11.8 inches.
Edition: 104.
Signed: "Childe Hassam Gloucester 1918?" in LL. Pencil cipher LC.

SMITHSONIAN (USNM, NGA)

AGAA, AAG, ACDFA, AAII, AMFA, AAA, BCM, BSTC, BMA, BPL, BMAG, BIAA, CI, CAM, CAMSL, CMA, CUM, CGA, DDAA, DAI, DIA, FWAC, HAA, LC, MAC, MAM, MFA, MFAH, MIA, NM, NYPL, PAFA, PMA, PAA, SCMA, JBSAM, SMFA, TA, TMA, UNAG, VMFA, WAM, YUAG.

17. *The Oak, Gloucester.* [Kleemann 29]

11.14 x 16.4 inches.
Edition: 6.
Signed: "Childe Hassam, 1918" in LL. Pencil cipher LR.
White highlights scratched in along the horizon. DIA impression printed on the back of a sheet of chromolithographed gramaphone record labels, inscribed, "LYRIC RECORD, LYRAPHONE CO. of America, New York, N.Y."

DIA.

18. *Stone Fences, Land of Nod.* [Kleemann 39]

8.8 x 11.8 inches.
Edition: 51.
Signed: "Childe Hassam 1918—Land of Nod," in LL. Pencil cipher LR.

SMITHSONIAN (USNM)

AGAA, AAG, AMFA, AAA, BCM, BMA, BIAA, CI, CAMSL, CGA, DAI, FWAC, LC, MAM, MFAH, MIA, NYPL, PAFA, PMA, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

19. *The Little School House, Land of Nod.*

[Kleemann 22]

8.10 x 11.10 inches.
Edition: 55.
Signed: "Childe Hassam June 1918" in LL. Pencil cipher LR.

SMITHSONIAN (USNM)

AAG, AAII, AMFA, AAA, BCM, BMA, BIAA, CI, CAMSL, CGA, DAI, FWAC, LC, MAC, MAM, MFAH, MIA, NYPL, PAFA, PMA, PAM, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

20. *The Land of Nod.* [Kleemann 19]

8.4 x 11 inches.

Edition: 52.

Signed: "Childe Hassam June 11, 1918" in LR. Pencil cipher LR.

SMITHSONIAN (USNM)

AGAA, AMFA, AAA, BCM, BSTC, BMA, BPL, BIAA, CI, CAM, CAMSL, CGA, DAI, FWAC, LC, MAM, MFA, NYPL, PAFA, PMA, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

21. *Landscape, Land of Nod.* [Kleemann 20]

8.12 x 14.3 inches.

Edition: 55.

Signed: "Land of Nod June 15, 1918 Childe Hassam" in LR. Pencil cipher LR.

SMITHSONIAN (USNM)

ACDFA, AMFA, AAA, BCM, BIAA, CI, CAMSL, CGA, DAI, FWAC, LC, MFA, MMA, NYPL, PAFA, JBSAM, SMFA, VMFA, WAM, YUAG.

22. *East Gloucester.* [Kleemann 11]

8.8 x 13 inches.

Edition: 4.

DIA.

23. *The Spar Shop, Gloucester.* [Kleemann 37]

7.14 x 12 inches.

Edition: 95.

Signed: "Childe Hassam E. Gloucester July 8, 1918," in LL. Pencil cipher BC.

SMITHSONIAN (USNM)

AGAA, AAG, ACDFA, AAII, AMFA, AAA, BCM, BSTC, BMA, BPL, BMAG, BIAA, CI, CAM, CAMSL, CMA, CGA, DAC, DAI, FAGSD, FWAC, LC, MMA, MAC, MAM, MFA, MFAH, NM, PAFA, PMA, PAM, SFMA, SCMA, JBSAM, SMFA, TA, TMA, VMFA, WA, WAM, YUAG.

24. *The Service Flag.* [Kleemann 36]

9 x 6 inches.
Edition: 52.
Signed: "Childe Hassam July 21 1918," in LL. "Rusby Neck,"? in LR. Pencil cipher LR.

SMITHSONIAN (USNM)
AAG, AMFA, AAA, BSTC, BCM, BMA, BIAA, CI, CAM, CAMSL, CUM, CGA, CMA, DAI, DIA, FWAC, LC, MAM, MFAH, MIA, NYPL, PAFA, PMA, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

25. *Haskell Street.*

10.14 x 10.16 inches.
Signed: "Childe Hassam, July 24th 1918" in LL. Pencil cipher LR.

LC.

26. *Thunderstorm, Gloucester.* [Kleemann 42]

10.11 x 13.2 inches.
Edition: 6.
Signed: "Childe Hassam, July 30, 1918" in LL. Pencil cipher LR.

ACDFA, LC.

27. *The Spar Yard, Gloucester.* [Kleemann 38]

11 x 12.5 inches.
Edition: 2.
Signed: "Childe Hassam, Gloucester July 30, 1918" in LR. Pencil cipher LL.
Paper: Thin, hard, wove—leaf watermark.

ACDFA, DIA, NYPL.

28. *Plum Street, Gloucester.* [Kleemann 32]

9.12 x 11.8 inches.

Edition: 3.

Signed: "Childe Hassam 1918 Plum St" in LL. Pencil cipher LR.

ACDFA, UNAG.

29. *The Broad Curtain.* [Kleemann 5]

10.14 x 14.12 inches.

Edition: 55.

Signed: "Childe Hassam Aug. 1, 1918" in LR. Pencil cipher LR.

Lithotint.

SMITHSONIAN (USNM, NGA) AGAA, AAG, ACDFA, BMA, BPL, BM, CI, CGA, HAA, LC, MFA (sepia) MMA, NYPL, PAFA, PMA, TMA, WAM, WMA, YUAG.

30. *The Court, Gloucester.* [Kleemann 7]

8.8 x 12.8 inches.

Edition: 7.

Signed: "Childe Hassam Aug 4th 1918" To The 101st Mass. Infantry" in LL. Pencil cipher LRC.

Same subject as Hassam's painting *To the 101st Massachusetts Infantry, 1918.*

ACDFA, DIA, MMA, MFA.

31. *End of the Court, Gloucester.* [Kleemann 12]

9.15 x 11.8 inches.

Edition: 4.

Signed: "Childe Hassam 1918 Aug 8." Pencil cipher added.

Same subject as Hassam's painting *October in New England, 1918.*

MFA, UNAG.

32. *Early Morning Sunlight in the Court, Gloucester.* [Kleemann 10]

Edition: 1.

33. *Normans Woe, East Gloucester.* [Kleemann 26]

Edition: 4.

34. *Charles Grafly.* [Kleemann 14]

Edition: 7.

35. *Bridge, Bass Rocks.* [Kleemann 4]

8.2 x 12.3 inches.
Edition: 5.
Signed: "Childe Hassam 1918 Good Harbor,. Bass Rocks Aug 17th" in LR. Pencil cipher LR.

BPL, MMA.

36. *Sunlit Landscape, Gloucester.* [Kleemann 41]

6.4 x 12.3 inches.
Edition: 5.
Signed: "Childe Hassam, East Gloucester, Aug 20th 1918" in LR. Pencil cipher LR.

DIA.

37. *The Wild Cherry Tree.* [Kleemann 44]

10.8 x 11.4 inches.
Edition: 57.
Signed: "Childe Hassam 1918," in LR.

SMITHSONIAN (USNM)

AAII, AMFA, AAA, BCM, BSTC, BMA, BMAG, BIAA, CI, CAM, CMA, CGA, DAI, DIA, FAGSD, FWAC, HAA, LC, MAC, MAM, MFAH, MIA, NYPL, PAFA, PMA, PAM, SFMA, SCMA, JBSAM, TA, TMA, VMFA, WAM, YUAG.

38. *Nude.* [Kleemann 28]

14.6 x 9.12 inches.
Edition: 55.
Signed: "Childe Hassam, 1918" in LL. Pencil cipher LR.
Highlights added by scraping.

SMITHSONIAN (USNM)
AGAA, AAG, AAII, AMFA, AAA, BCM, BMA, BIAA, CI, CAMSL, CMA, CGA, DAI, DIA, FAGSD, FAM, LC, MMA, MAC, MAM, MIA, NYPL, PAFA, PMA, PAM, SFMA, JBSAM, SMFA, TMA, UMMA, WAM, YUAG.

39. *Red Cross Nurse.* [Kleemann 33]

11.14 x 9.8 inches.
Edition: 50.
Signed: "Childe Hassam Aug 28th 1918 East Gloucester," in LR. Pencil cipher LR.
Portrait of Cecelia Beaux.

SMITHSONIAN (USNM)
AGAA, AAG, AMFA, AAA, BCM, BMA, BIAA, CI, CAMSL, CMA, CUM, CGA, DAI, FWAC, LC, MMA, MAM, MFA, MFAH, NYPL, PAFA, PMA, SFMA, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

40. *Bathing Beach, Bass Rocks.* [Kleemann 3]

8 x 12.4 inches.
Edition: 4.
Signed: "Childe Hassam Aug 29 1918?" in LL. Pencil cipher LR.

SMITHSONIAN (NGA)
DIA.

41. *Colonial Church, Gloucester.* [Kleemann 7]

13.8 x 10.4 inches.
Edition: 101.
Signed: "Childe Hassam Gloucester Sept. 4th 1918" in LR. Pencil cipher LLC.

SMITHSONIAN (USNM, NGA)

AGAA, AAG, ACDFA, AAII, BSTC, BMA, BPL, BMAG, CI, CAM, CGA, FAGSD, FWAC, HAA, LC, LACM, MAC, MFA, NM, NYPL, PAFA, PMA, PAM, SFMA, SCMA, TA, TMA, UNAG, VMFA, WA, WCMFA, WAM, WMA, YUAG.

42. *Afternoon Shadows.* [Kleemann 1]

7.5 x 11 inches.
Edition: 53.
Signed: "Childe Hassam, Sept. 12th 1918" in LR. Pencil cipher LR.

SMITHSONIAN (USNM)

AAG, AMFA, AAA, BCM, BSTC, BMA, BIAA, CI, CAMSL, CMA, CGA, DAI, DIA, LC, MMA, MAM, MFA, NYPL, PAFA, PMA, SFMA, SMFA, JBSAM, TMA, VMFA, WAM, YUAG.

43. *Avenue of the Allies.* [Kleemann 2]

13.2 x 6.14 inches.
Edition: 117.
Signed: "Childe Hassam Oct 19th, 1918 4 p.m." in LL. Pencil cipher LR.
Same subject is treated in Hassam's painting *Avenue of the Allies, St. Patrick's Cathedral.*

SMITHSONIAN (USNM, NGA)

AGAM, AAG, ACDFA, AAII, AMFA, AAA, BCM, BMA, BMAG, BIAA, CI, CAM, CGA, DAC, DAI, FAGSD, FWAC, HAA, LC, MAC, MAM, MFA, NM, NYPL, PAFA, PMA, PAM, SFMA, SCMA, JBSAM, SMFA, TA, TMA, VMFA, WA, WAM, YUAG.

44. *Return of the Fleet.* [Kleemann 34]

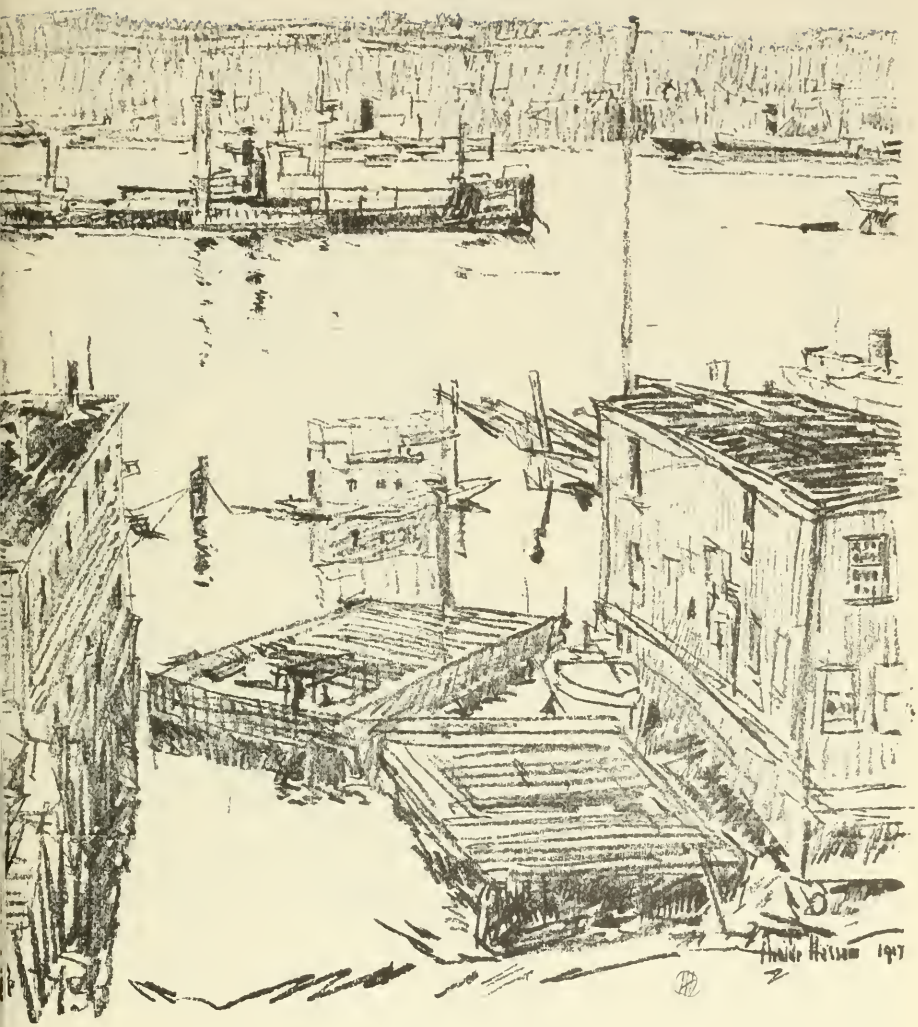
9.10 x 14.5 inches.
Edition: 55.
Signed: "Childe Hassam — The Hudson — Noon Dec. 26, 1918," in LR. Pencil cipher LR.

SMITHSONIAN (USNM)
AGAA, AAG, AMFA, AAA, BCM, BMA, BIAA, CI, CAMSL, CMA, CUM, CGA, DAI, DIA, HAA, LC, MAM, MFA, NYPL, PAFA, PMA, JBSAM, SMFA, TMA, VMFA, WAM, YUAG.

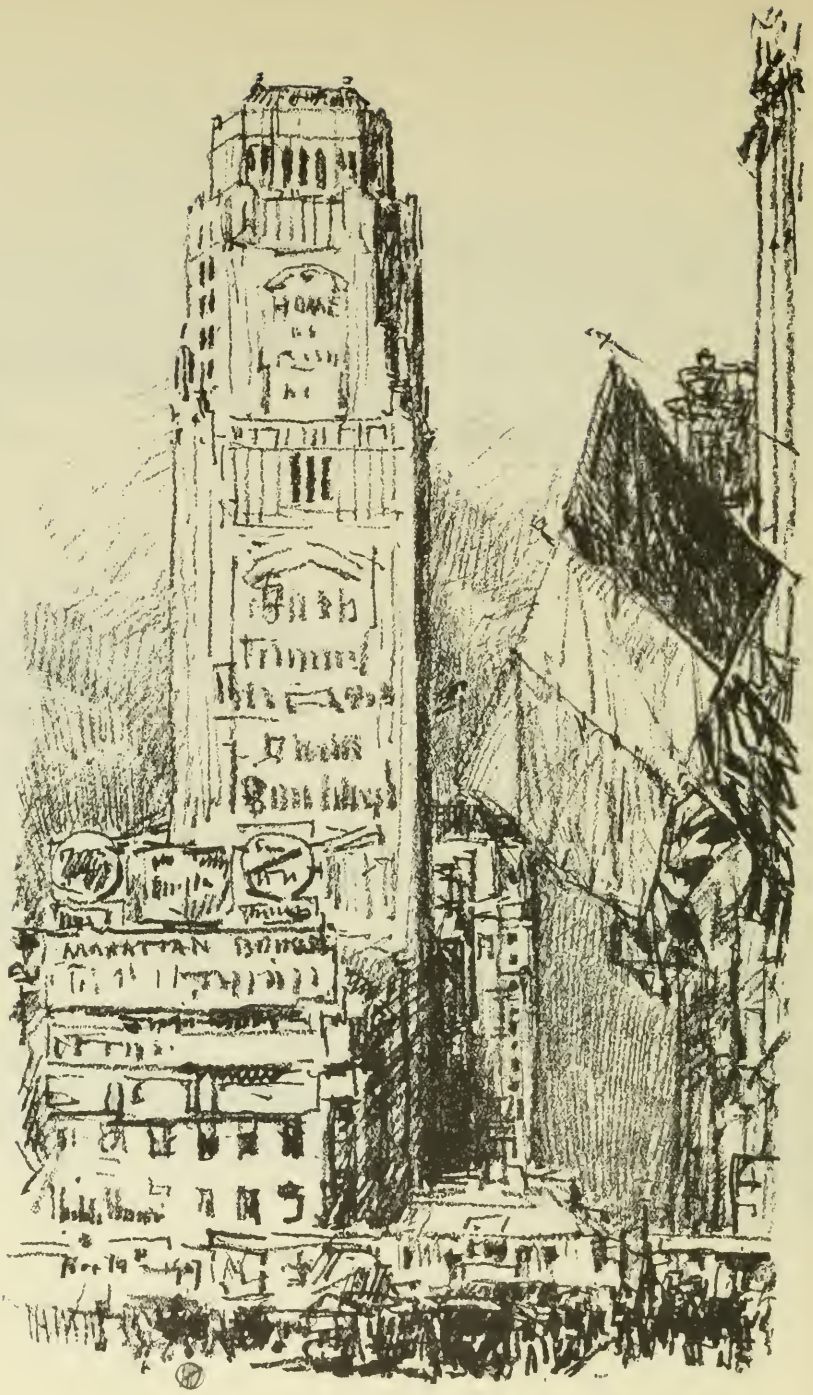
45. *Storm King.* [Kleemann 40]

10.8 x 12.12 inches.
Edition: 49.
Signed: "Childe Hassam 1918," in LL. Pencil cipher LR.
Lithotint.

SMITHSONIAN (USNM)
AGAA, AAG, BMA, CI, CAMSL, CGA, DIA, LC, NYPL, PAFA, PMA, TMA, WAM, YUAG.

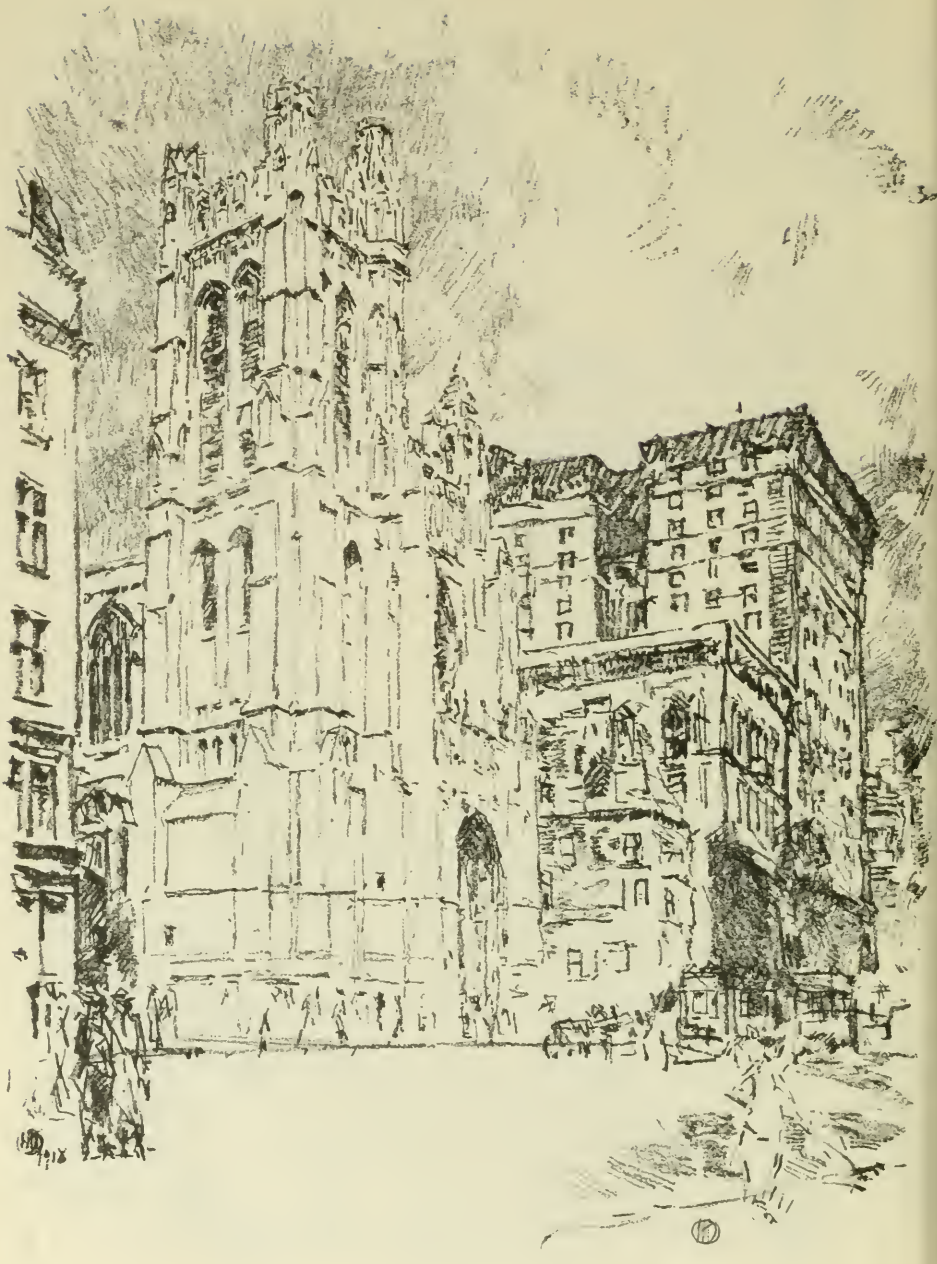


1. North River.

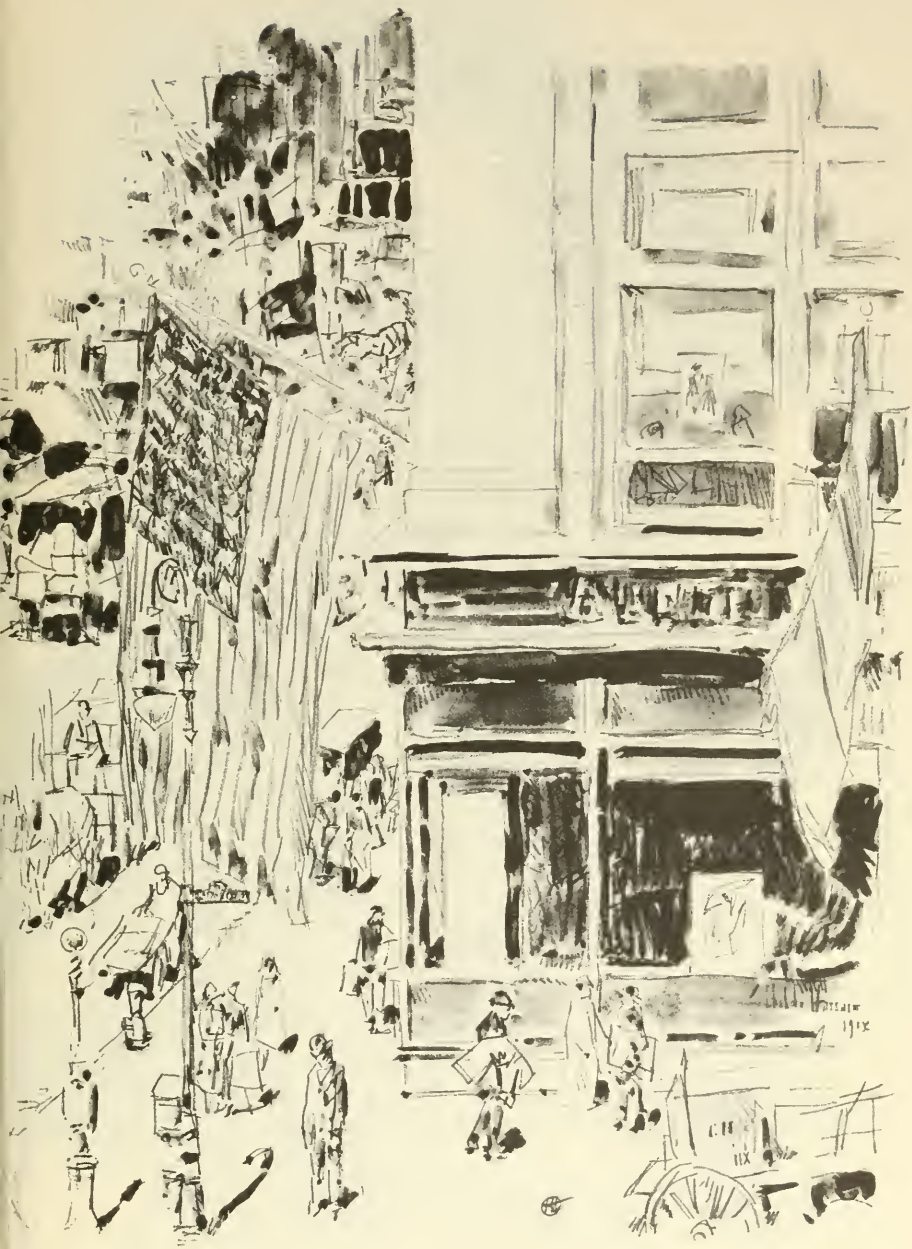


2. New York Bouquet.

3. Portrait of Joseph Pennell.



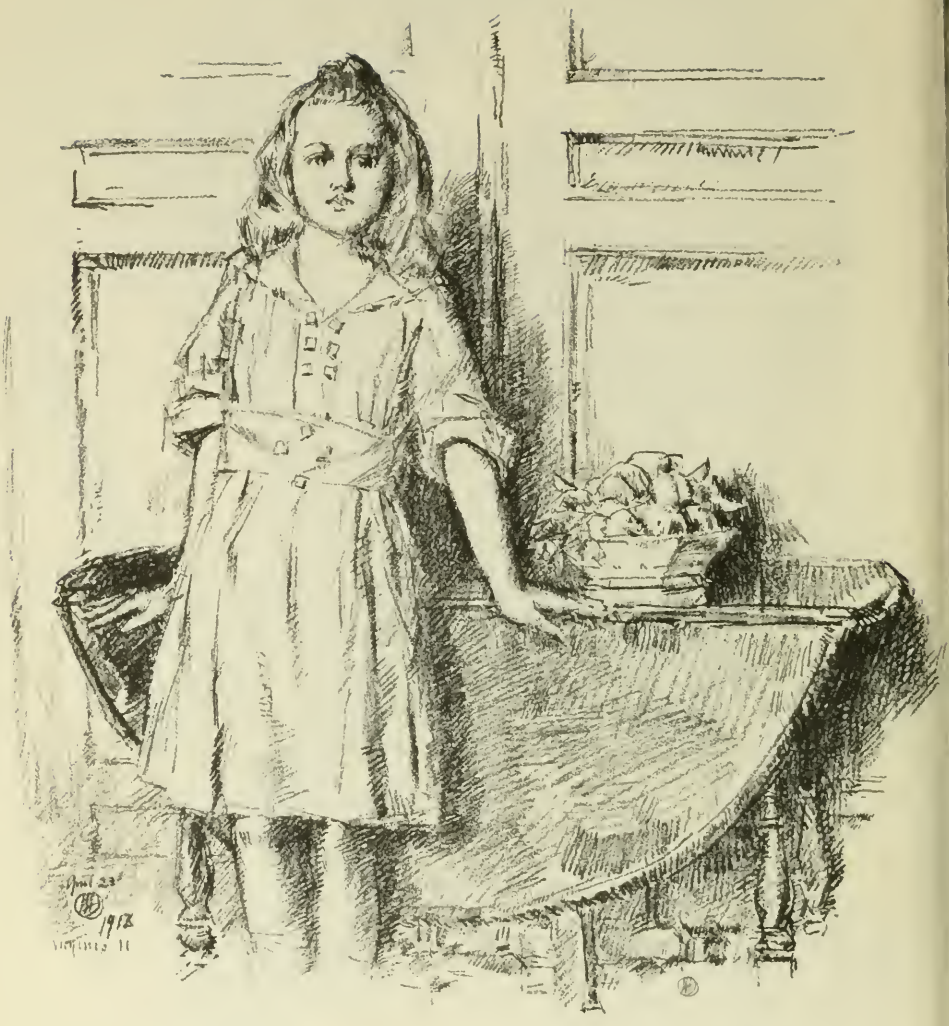
4. St. Thomas, New York.



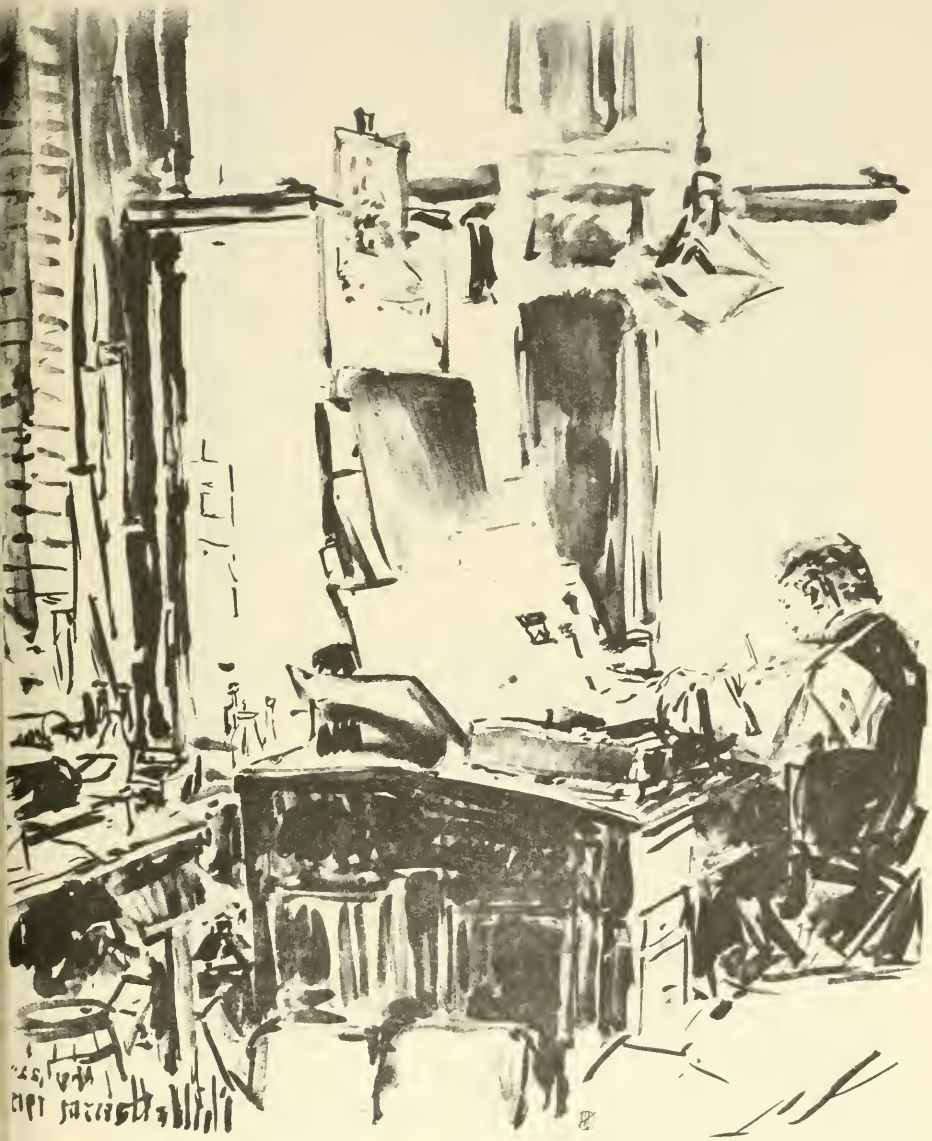
5. Lafayette Street.

6. Mrs. Hassam Knitting (large).

7. Mrs. Hassam Knitting (small).
From print in Honolulu Academy of Arts.



10. Virginia.

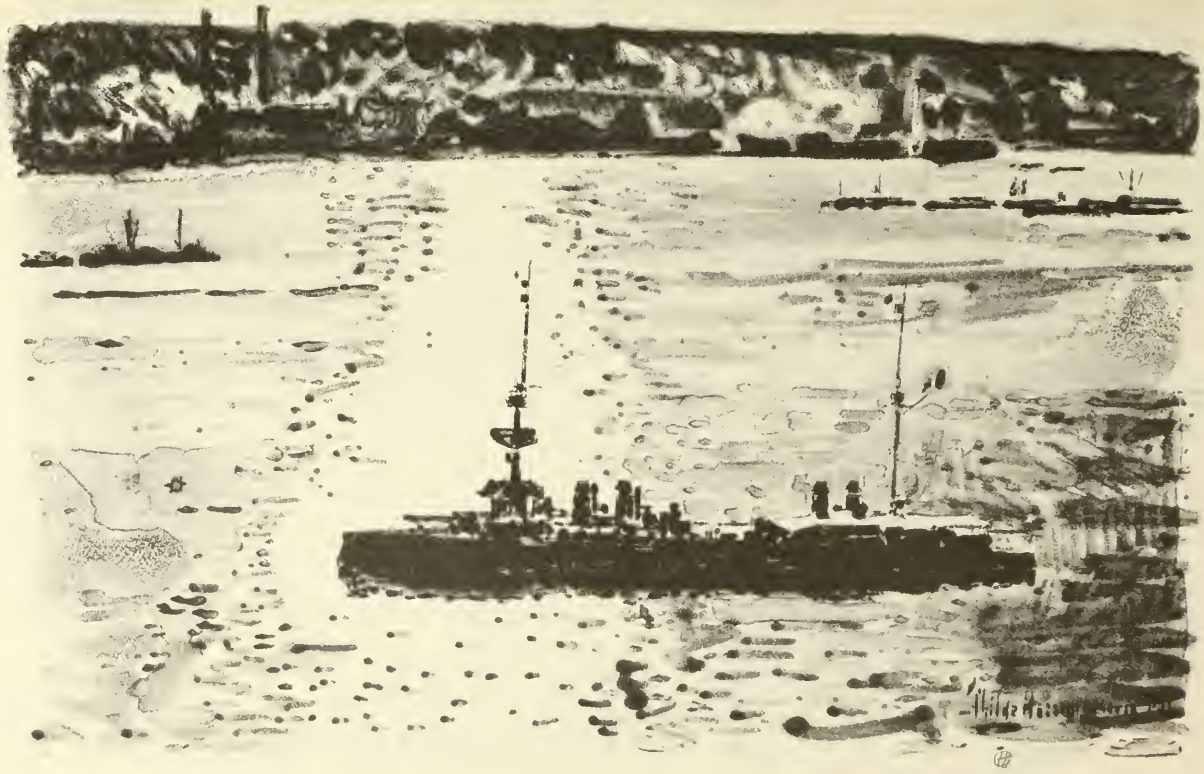


9. The Lithographer.

8. Camouflage.

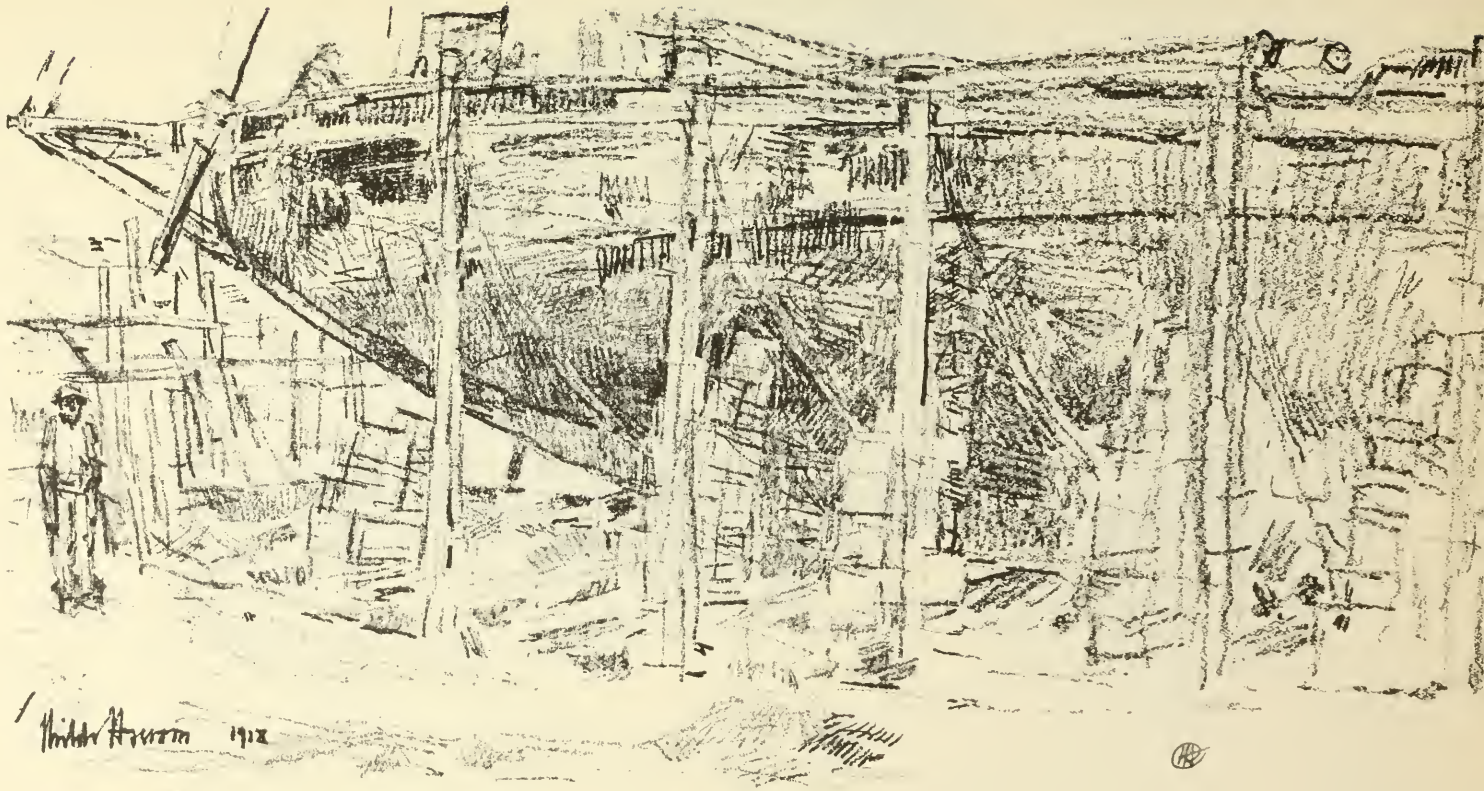
11. New york Sky Line, Dark Buildings.

12. New York Sky Line, Light Buildings.



13. The French Cruiser.

14. Deshabille.



15. On The Ways.

16. Inner Harbor.

17. The Oak, Gloucester. From print in Detroit Institute of Arts.

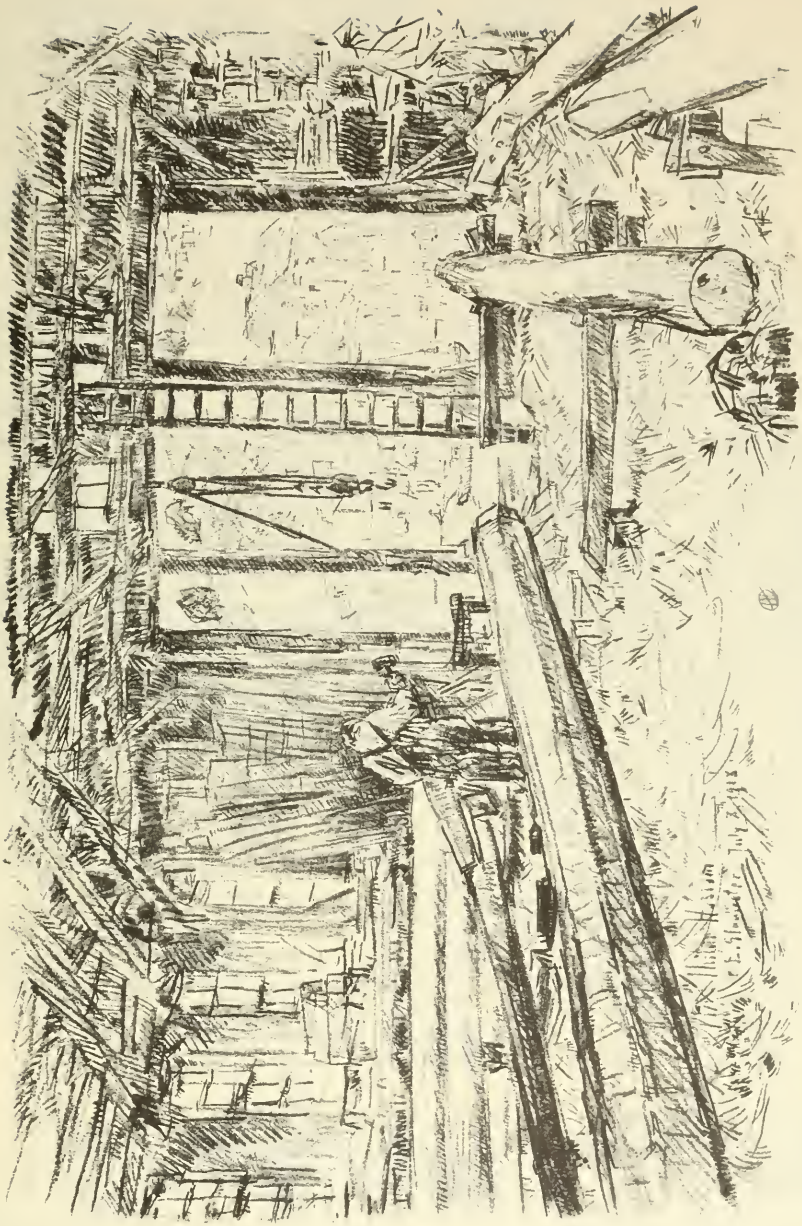
18. Stone Fences, Land of Nod.

19. The Little School House, Land of Nod.

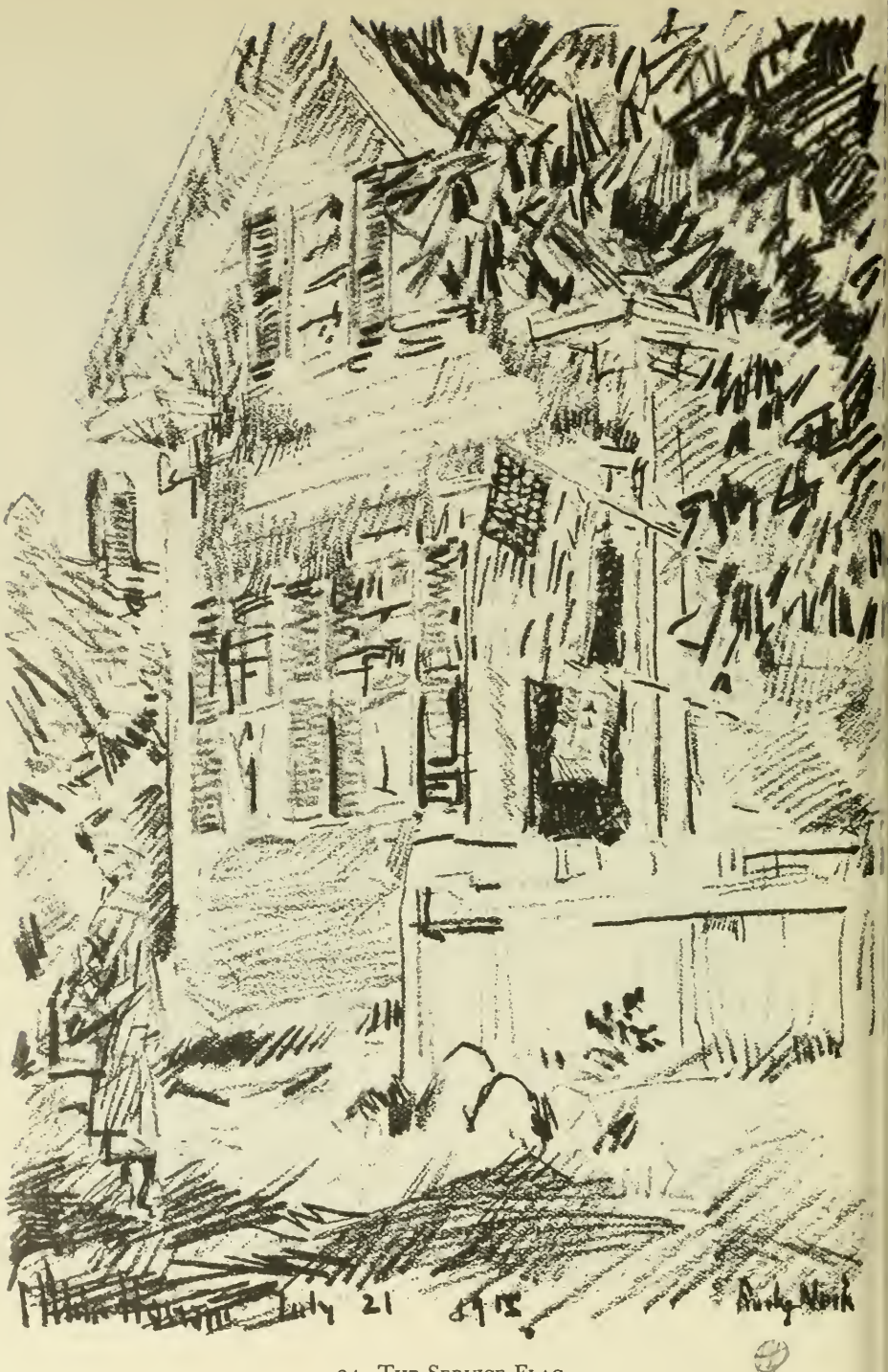
20. The Land of Nod.

21. Landscape, Land of Nod.

22. East Gloucester.
From print in Detroit Institute of Arts.

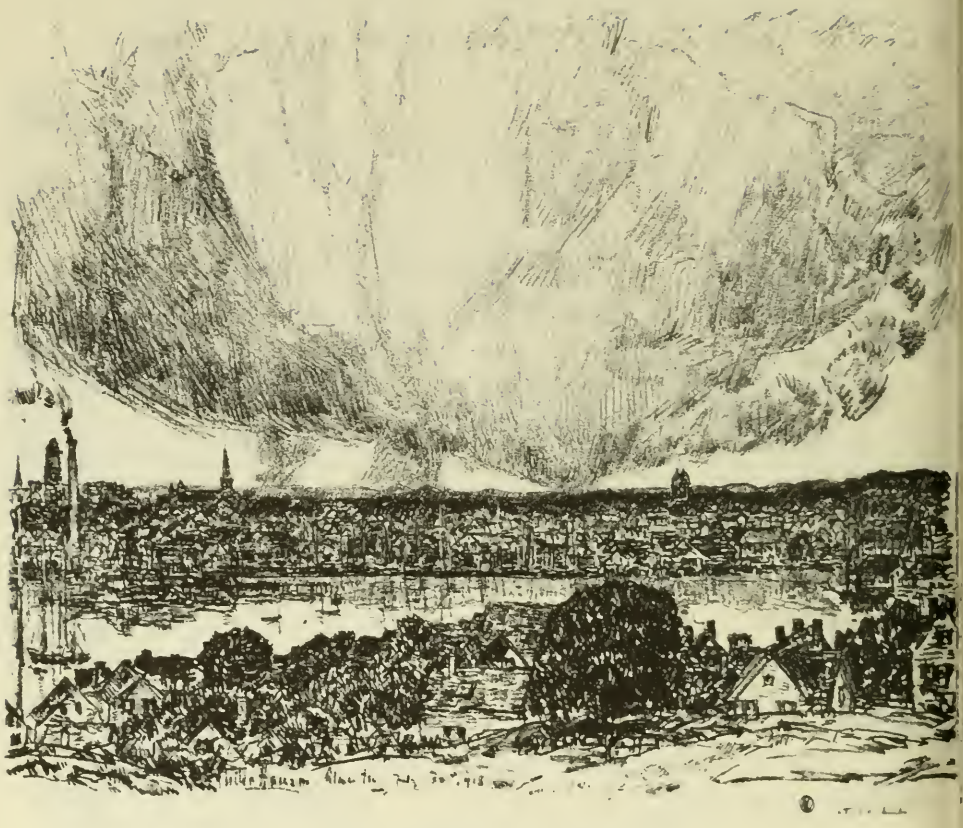


23. The Spar Shop, Gloucester.



24. The Service Flag.

25. Haskell Street.
From print in Library of Congress.



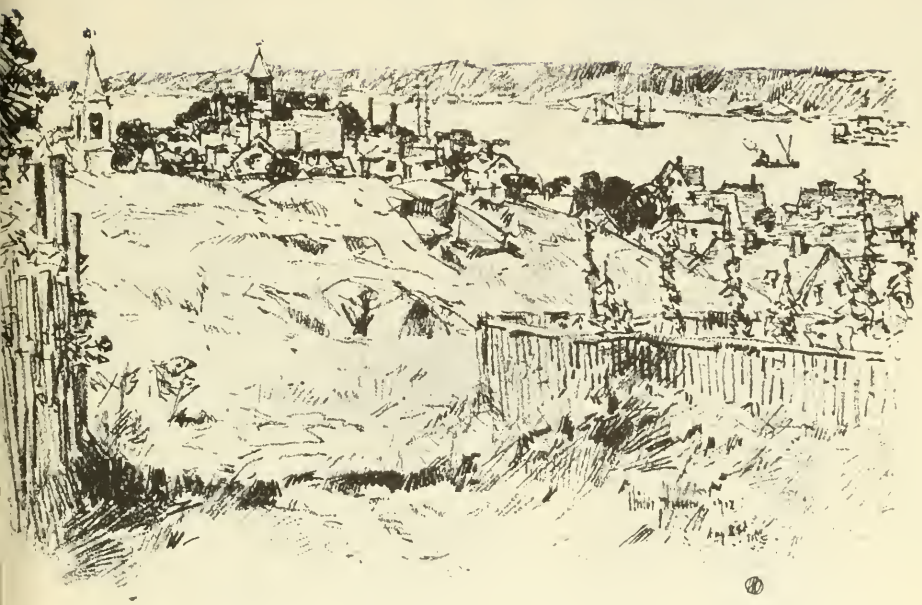
26. Thunderstorm, Gloucester.
From print in Library of Congress.

27. The Spar Yard, Gloucester.
From print in Detroit Institute of Arts.

28. Plum Street, Gloucester.
From print in University of Nebraska Art Galleries.

29. The Broad Curtain.

30. The Court, Gloucester. From print in The Metropolitan Museum of Art.



31. End of the Court, Gloucester. From print in University of Nebraska Art Galleries.

Prints of the following subjects have not been found:

32. Early Morning Sunlight in the Court, Gloucester.

33. Normans Woe, East Gloucester.

34. Charles Grafly.

35. Bridge, Bass Rocks. From print in The Metropolitan Museum of Art.

615456 O—62——5

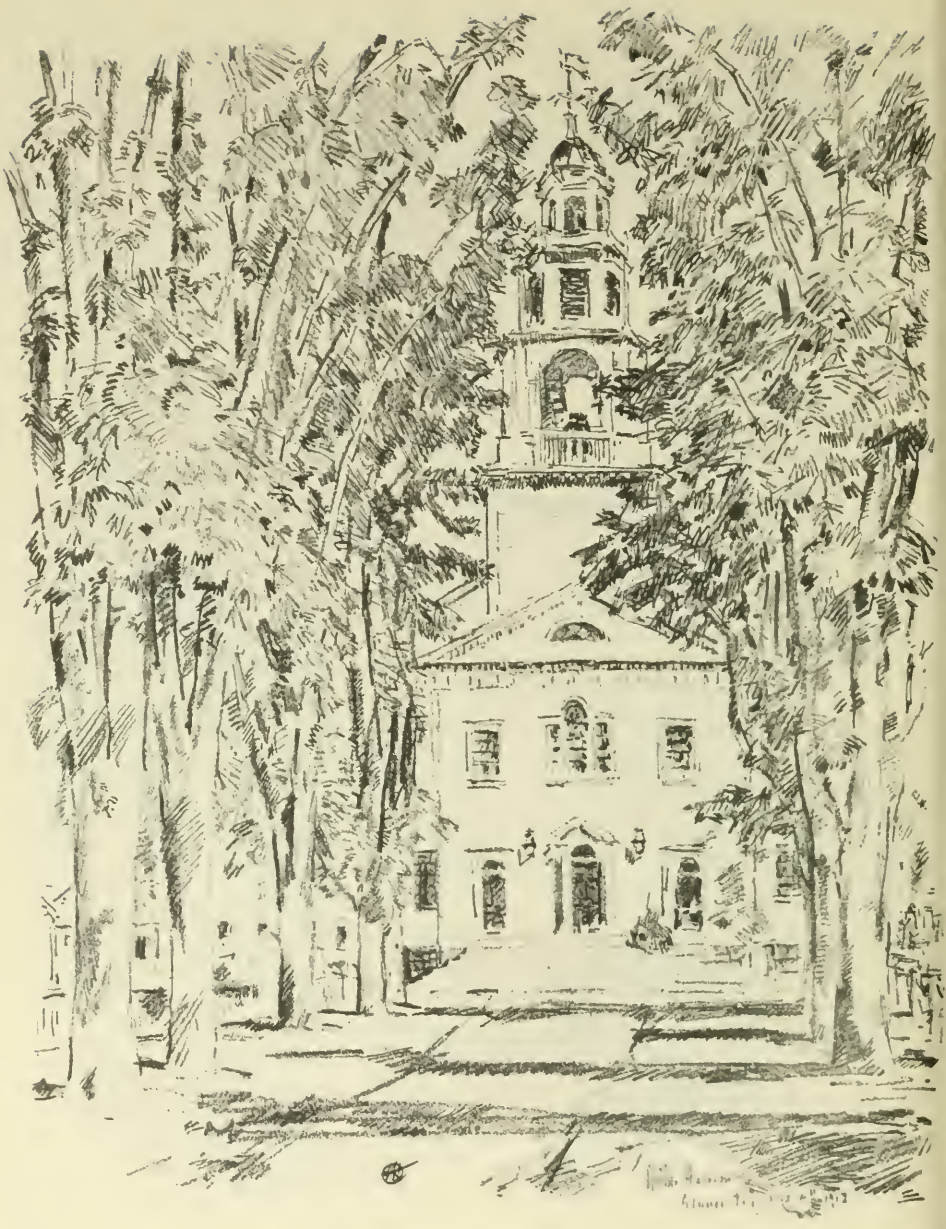
36. Sunlit Landscape, Gloucester. From print in Detroit Institute of Arts.

37. The Wild Cherry Tree.

38. Nude.

39. Red Cross Nurse.

40. Bathing Beach, Bass Rocks. From print in National Gallery of Art, Smithsonian Institution.



41. Colonial Church, Gloucester.

42. Afternoon Shadows.

43. Avenue of the Allies.

44. Return of the Fleet.

45. Storm King.

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